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K. BODE. *Die Bearbeitung der Vorlagen in Des Knaben Wunderhorn*. Berlin, 1909. 807 pp. (Palæstra LXXVI.)

Little indeed now remains to be said concerning the sources of the songs in the *Wunderhorn* and their treatment by Arnim and Brentano since the appearance of the book by F. Rieser (*Des Knaben Wunderhorn und seine Quellen*, Dortmund, 1908, 560 pp.) and of Bode's eight hundred page volume. Rieser did his work very conscientiously (see the excellent review by Bode himself in the *Anz. f. d. A.* 32, 310-317), but did not make use of the very important material in Berlin: particularly MSS. and L. Erk's accurate copies of songs formerly in possession of Arnim. In other respects, too, Bode worked quite independently of Rieser—his book was practically finished before Rieser's appeared. Bode also treats the *Kinderlieder*, which Rieser entirely disregarded.

After an introductory chapter on the origin of the collection and a discussion of the early criticism of the *Wunderhorn*, Bode devotes over a hundred pages to the investigation of the sources, proceeding then to his main task: the treatment of the sources themselves by Arnim and Brentano. He classifies the songs under five types: I, those that are unchanged or only slightly altered; II, those of which the language was somewhat modernized, partly altered songs in dialect and others that underwent some revision from the metrical standpoint; III, those with greater alterations of the original texts, abbreviated forms, and others with new additions; IV, *Um- und Weiterdichtungen*, contaminations; V, original poems by Arnim or Brentano.

The author shows very carefully how the editors altered their sources, and not seldom fills several pages with matter relating to a single poem. This is interesting to be sure, but on the whole Bode goes too much into detail, with the result that his book is unduly bulky, as he himself admits. His summaries of results and the comparisons of the work of Arnim and of Brentano are excellent. I have noticed but few errors and these concern only minor details, e. g.: (p. 54, note) Paul

von der Aelst's song-collection, "Blumm und Auszbund," 1602, exists in only one copy (in Weimar); (p. 51, 668f.) the first edition of Scandellus' Liedlein was that of 1570, not 1578. The Berlin Ms. germ. quart. 709, which Bode refers to on pp. 65 and 345 (also in *Anz. f. d. A.* 32, 313), seems not to have been Brentano's (contrary to Böhme, *Altd. Liederbuch*, p. 774); most of it is in the handwriting of W. Grimm and the former owner, Meusebach, wrote on the Ms. itself that it was a gift to him "aus der Gütergemeinschaft der Brüder Jacob und Wilhelm Grimm (die diese Lieder meist zusammengeschrieben)."

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RÓMVERIASAGA (A. M. 595, 4°). Hrsg. von Rudolf Meissner, *Palestra* 88, Mayer und Müller, Berlin, 1910.

This edition, which was originally intended for the *Saga-bibliothek*, has been expected for some time, for as early as 1903 Mogk (*Pauls Grundriss*, II. 877, foot note) was able to announce that Meissner was engaged in preparing it; and a much-needed work it was, for the saga has been available heretofore only in Gislason's 44. *Prøver af oldnordisk sprog og literatur*, Kjøbenhavn 1860. The text is equipped with critical apparatus and is accompanied by an introduction of 155 pages and copious notes.

The Rómveriasaga is a translation of Sallust's *Bellum Jugurthinum* and *Catalina* and of Lucan's *Pharsalia*, the three narratives from Roman history being united into one saga. We possess two versions of the Old Norse work, an older one, designated by Meissner as GIX, and a younger one of which there are three complete manuscripts, one from the last half of the 14th century called GVIII., one from the first half of the 15th century and a paper manuscript from the 18th century. The last, however, is of no value for textual criticism. The manuscript of the 15th century does not, according to Meissner, represent an independent text of the younger version of the saga, but is based upon the manuscript from the end of the 14th century and may be a direct copy of the same. The relation between